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## MARTIN PARKER: ADDITIONAL NOTES

In an account of the ballad-writer, Martin Parker, printed in *Modern Philology* for January, 1919 (XVI, 449-74), I expressed some doubt about the date of his death, though I was inclined to accept the date 1656, the year in which a burlesque elegy on him appeared. Since that time I have had an opportunity to examine the book in which Parker's elegy was included. George Thomason's copy, in the British Museum, was bought on August 23, 1656. It is entitled:

Death in a New Dress:/Or/Sportive Funeral/Elegies. /Commemorating the renowned Lives/and lamented Deaths of these/Eminent Personages,/Robbin the Annyseed-water Seller. /Martin Parker the famous Poet. /Archee the late Kings Jester. /The Gentlewoman that so often tra-/vail'd up Holborn-Hill upon her/Bum. ec. /With/The Celebration of some (harmless/but plesant Healths) hitherto not in fashion: /And other Drollerical Crotchets, very delightful. /By S. F./London, Printed for Isaac Pridmore at the Signe/of the Falcon neer the New Exchange, 1656.

Whoever S. F. was, and notwithstanding the fact that his elegies were satirical, he kept rather close to facts. In dealing, for example, with Archie Armstrong, former jester of Charles I, he states clearly that his elegy is a joke and that Archie is not dead.

It is strange that the following passage from the opening elegy "On the Death of Annyseed-water Robbin" has so long escaped the notice of students of ballads:

Ye glorious \*three

*Samuel	Who grasp the Poles of Star-crown'd Poesie;
Smith-	Has som Cask-piercing †Youth poison'd your wine
son.	With wicked <i>Laethe</i> ? Did you ever dine
Hum-	On Turnep-tops, without or Salt, or Butter,
phrey	That amongst all your Canzonets, or clutter
Crowch.	You fail'd to mention this deceased <i>Robbin</i> ,
Law-	It seems you ne'r-quaft <i>Nectar</i> in his Noggin,
rence	As I have done.
Price.	
†Drawer	
Smal-beer.	

Smithson, Crouch, and Price were, after Parker's death, the most important ballad-writers in London, and they turned out dozens of ballads and chapbooks equal to Parker's own productions. But allusions to them are as rare as allusions to Parker are frequent. Smithson, in particular, has been unlucky: most of his ballads are signed by his initials "S. S.," and in almost every instance where they occur in the *Roxburghe Ballads* J. W. Ebsworth interpreted them as "Samuel Sheppard," in spite of the fact that Sheppard loathed ballads and ridiculed them on every occasion.

S. F. reminds these "glorious three" that he has waited a long time before writing the elegy on Robin: "Have I not waited long enough; five years?" That this statement is reasonably accurate is proved by passages in issues of *Merlinus Anonymus* for 1655 and 1653. The first of these includes in an account of the time that has lapsed since certain memorable events have taken place the following:

Since *Robert* the strongwater-still gave  
His soul to Heaven, his body to the Grave. 6 [years.]

In the 1653 *Merlinus* a "Fest Day," November 9, is named in honor of the deceased "Robin the Anyseed vvater stiller." Evidently, then, he died about 1650. Robin's name and fame, however, persisted for years. In addition to the information given about him by S. F. he is dealt with at some length in *The Life and Death of Mrs. Mary Frith. Commonly Called Mal Cutpurse* (1662, pp. 74-75). "There was also," says Mal, "a cotemporary of mine, as remarkable as my self, called *Anniseed-water Robin*: Who was cloathed very near my Antick Mode, being an Hermaphrodite, a person of both Sexes." Mal hated the very sight of Robin, though on his approach the neighbors "used to say, *here comes Malls Husband*," and she hired boys to fight and stone him away. *The Laughing Mercury* for September 29-October 6, 1652, writes:

A lusty crew of *Ranters* being feasting and revelling lately at a Tavern in *Southwark*, would needs send for *Anni-seed-water-Robbin* (the Hermaphrodite) who comming among them, after they had drank up all his Strong water. . . .

and then tells a tale too scurrilous to bear repetition here.<sup>1</sup> Robin is also mentioned in the lists of "Decoys, Hectors, and Trapanners"

<sup>1</sup> He is mentioned again, *ibid.* (October 6-12, 1652), p. 115.

that concluded each issue of the coarse post-Restoration newsbook called *The Wandering Whore*.<sup>1</sup> In John Hilton's *Catch That Catch Can* (1663, p. 41) there is a catch, with musical score, beginning:

Dainty fine A-niseed water fine,  
dainty content and your money again:  
See, here comes *Robin* Hermaphrodite,  
hot waters he cries for his delight. . . .

So much for Robin! Of the "gentlewoman" whose picturesque begging is satirized in the third of S. F.'s elegies I have found no further account. But to associate Parker, devoted and influential Royalist writer that he was, with this dubious pair was unflattering to a degree. At any rate, as in the case of Robin, I can produce additional notices of Parker's death—a calamity for balladry that had occurred by the end of 1652. *Merlinus Anonymus*, 1653 (Thomason's copy was purchased on January 5, 1652–3), in a column devoted to "festivall Dayes, (Martyrs quite forgotten by *Fox*)," names April 7 as a "Fest day" in honor of Parker, though it by no means follows that he had died on that particular day. In its issue for the following year (bought by Thomason on November 18, 1653) *Merlinus* includes among "A brief computation of some things very memorable till this year 1654" the following couplet:

Since that *Nan Sharp* of Sodom married Street,  
Since *Martin Parker* had his winding sheet.

Nan Sharp was, we are told, a ballad-singer.

The following hitherto unrecorded references to Parker<sup>2</sup> deserve printing, not only for their intrinsic interest, but also for the light they throw on his literary relations and on the rôle he played as ballad-writer and pamphleteer:

1635. S[peed]., R. *The Counter Scuffle Whereunto is Added, the Counter Rat*, sig. E 2<sup>v</sup>.

\**The Kings* Lay (\**Hocus Pocus*) thy tricks by,  
*Juggler.* Let *Martin Parkers* Ballads dye,  
Thy theaming likewise I defie,  
O *Fenner*.

[This allusion, which occurs in every edition I have seen from 1635 to 1702, is the earliest yet pointed out. It may have occurred also in the editions of 1626 and 1628 which I have not seen.]

<sup>1</sup> E.g., December 5, 12, 28, 1660. Cf. also a ballad in the *Roxburghe Ballads*, VII, 260.

<sup>2</sup> Perhaps "Martyn Parker of Newgate Market draper," whose name is signed to a bond dated May 1, 1584 (J. C. Jeaffreson, *Middlesex County Records*, I, 150), was related to the ballad-writer.

1639. Price, Laurence. *A Map of Merry Conceites*, sig. A 2.  
 I babe in hand no monstrous beast to brag on  
 As *Parkers Ore*, nor Trundles mighty Dragon. . . .  
 [I do not understand this remark. A lost ballad and an extant tract (reprinted in Charles Hindley's *Old Book Collector's Miscellany*) on a Sussex dragon were printed by John Trundle in 1614. Trundle was greatly ridiculed for his gullibility in printing these stories.]
1647. *Match me these two*: . . . *With An Answer to a Pamphlet, entituled, The Parliament of Ladies* (no author or imprint. Bodleian, Wood 354 A. 11), p. 2.  
 [A Judiciary Court to crush libellers and slanderous pamphlets] ordained *Catullus* to be Clerk of the Assize, *John Taylor* to be Doore-keeper, and *Martin Parker* to be Subsizer, and carry out the offall.
1647. Sheppard, Samuel. *The Committee Man Curried, a Comedy*, p. 7.  
 [Common-curse, an Excise-man, says to Suck-dry, a Committee-man:]  
 Rare rogue in Buckram—thou shalt goe out a Wit, and vie With  
*Martin Parker*, or *John Tailor*.
1647. September 20–27. *Mercurius Morbicus* (British Museum, E. 409/11), p. 8.

The last weeke he [*Mercurius Melancholicus*] appeared with double (*Ianus*) faces under one hood. But this weekes appearance is no lesse then a *Cerberus* (a triple headed monster) the joynt furies which assisted the first two being now divided, by cheating one another, they part stakes and *exeunt*.

But who can chuse but laugh to see the knaves call one another so, especially when *Martin Parker*, and *Swallow Crouch* are the other visible heads, joyne with *Hacket* upon the body of this Monster. . . .

Two heads of the Monster are alike poysonous, and blow the same infection together; but *Hacket* (whose proselytes they are) spues out the venome by himselfe.

What then, shall I encounter with a triple headed fury? were they legions, I feare them not, they are . . . at enmity amongst themselves; *What* (sayes one of them) *another Melancholicus, this is prodigious, these twins have one name, but not one father; if you goe about to affright me with my owne shape, you must produce one more horrid.* Horrid shapes is the essentiall part of *Melancholicus*, two of them tell one story, of *peeping through the pillory*, & of *Propheticall spirits*, and of *lamentations at the gallows*. This was collected out of M. *Hackets* notes last Newgate Sessions, where he was a great soliciter for the malefactors, fearing that if *Macqueere* had been hanged for a principle, himselfe would have been found an accessary: And as for *Martin Parkers doleful Ballad*, there was some reason for it, when he and his bride were both carried to *Newgate*, the same day they were married.

[This quotation is of the utmost importance as showing beyond question that Parker edited a Royalist pamphlet called *Mercurius Melancholicus* and that he was imprisoned for doing so. I shall discuss the ballad-pamphleteers at more length in another work. Meanwhile those who are interested in the subject should see J. B. Williams's account of the activities of John Hackluyt and "Swallow" Crouch in his *History of English Journalism*, pp. 80 ff. John Macquire was sentenced to be hanged, on September 4, 1647, for rioting before Newgate in a gaol delivery. He is described in the newsbooks as an Irishman, formerly an officer under the Earl of Essex.]

1648. *The Kentish Fayre. Or, The Parliament sold to their best worth* (British Museum, E. 446/21), p. 6.

If you'l have a Prince and void of shame, take this man for your use, his name is [Colonel] *Bark-stead*, the proud Thimble-maker, who walkes the round each night at *Westminster*, a Fool in folio yet a mighty Talker, whose Complements are tane from *Martin Parker*.

1650. *A Dialogue Between Mistris Macquerella, a Suburb Bawd, M<sup>s</sup> Scolopendra*, [etc.]. . . . Printed for Edward Crouch, 1650 (Bodleian, Wood 654 A/14), p. 4.

[Mrs. Macquerella interrupts Mr. Pimpinello who is singing a bawdy song, whereupon he protests:]

Nay, hear it out. (for *Martin Parkers* sake).

[Edward Crouch printed the Royalist newsbook *The Man in the Moon*. He must have been a friend of Parker's. The author probably intended to say nothing derogatory in the foregoing allusion.]

1651. Sheppard, Samuel. *Epigrams*, pp. 55-56.

[Sheppard addresses lines "To my much honoured unckle M. Paul Chapman," who scorns to have his poetry judged by those]

Who take the lines to pieces that they read,

Wound some, wire-drawing others, and do need

A Prompter, *M.P.*'s, Sonnets to con or'e.

1653. *Bibliotheca Parliamenti*. . . . *Done into English for The Assembly of Divines*, p. 5.

17 Ordered that *John Goodwin* and *Martin Parker* consult about forming some new Hymns, to be sung for the edification of the Saints; and that *Sternhold* and *Hopkins* be no more used, it having been proved that they were Popishly affected. [Mr. J. B. Williams kindly called my attention to this passage.]

1654. *Catalogus Librorum: Or Books worth buying* [added to] *Merlinus Anonymus*. . . . *By Raphael Desmus*. [First entry is]

*Martin Parkers* works, divine, moral, politicall, with a large, and learned comment, by Squire *Tatam*.

HYDER E. ROLLINS